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# guitar<sup>one</sup>

August 1998

The magazine you can play

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**Brown Eyed Girl**  
VAN MORRISON

**1979**  
SMASHING PUMPKINS

**Cut You In**  
JERRY CANTRELL

**Fire In The Hole**  
VAN HALEN

**Statesboro Blues**  
THE ALLMAN BROTHERS

**Torn**  
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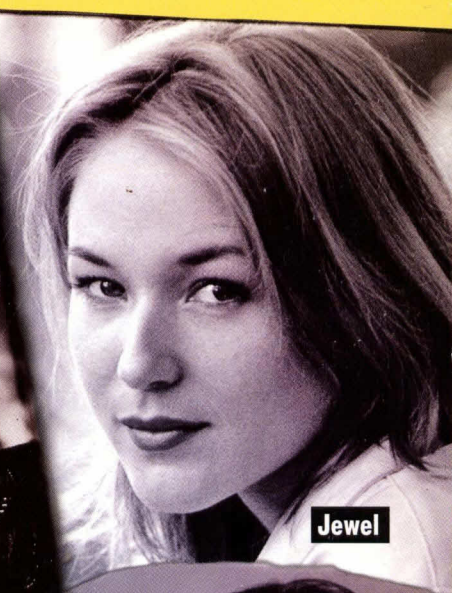
## Top Divas IN ROCK

**TOP 10**  
HEAVY RIFFS

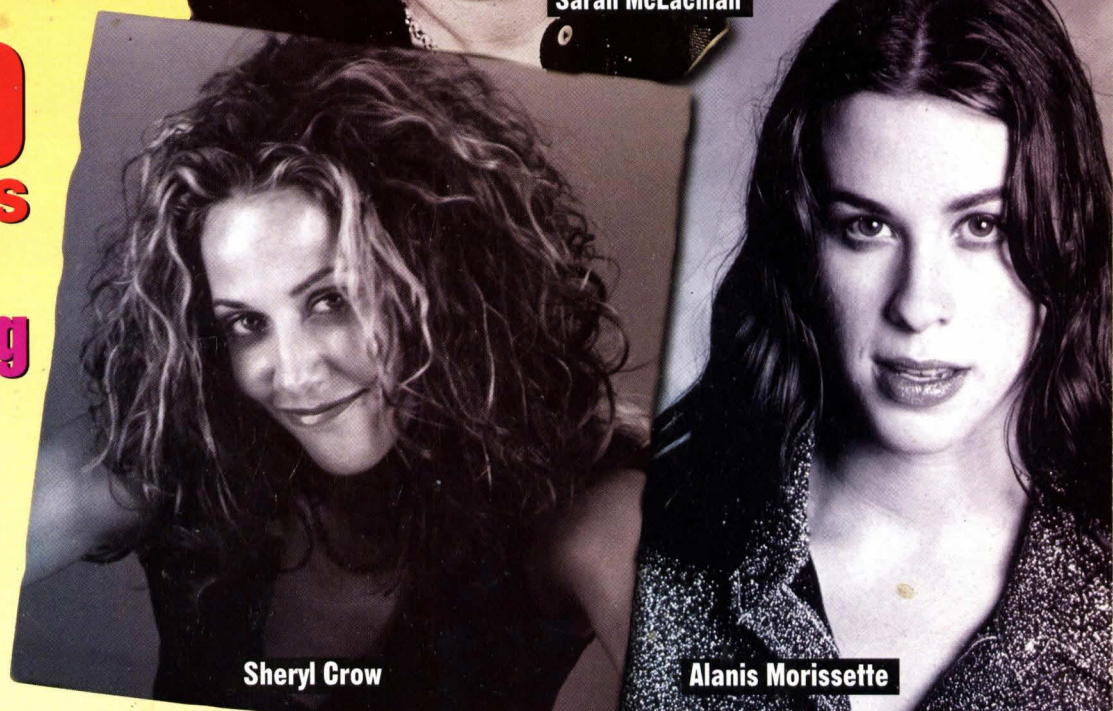
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by Dale Turner

# What's Between the Lines



**V**an Halen III, the third incarnation of the mighty Van Halen, now with the addition of ex-Extreme vocalist Gary Cherone, is the next evolutionary step for the band. According to Edward Van Halen, this new release "is the deepest we've gone, and we couldn't have gone there without Gary." Excluding live recordings, the band has released 11 albums since its debut in 1978—all of which have achieved multi-platinum status. Let's hope Ed and the boys keep giving us the same great music for another 20 years!

The album's lead-off single, "Fire in the Hole," is in the vein of vintage Van Halen—a hard-rock gem complete with heavy guitar sounds, brilliant technical displays, and infectious vocal hooks.

## THE ARRANGEMENT

As Ed explained in a recent interview, "Fire in the Hole" is TransTrem. Actually, it's up in B, and then I go down to standard. Then at the very end, I'm way down." In case you're confused, a "TransTrem" is a high-tech tremolo system that was originally incorporated only into guitars manufactured by Steinberger. It functions like a standard tremolo, in that you can raise or lower the pitch on any string by depressing or pulling back the bar, except that the TransTrem keeps all adjacent strings uniformly in tune to one another. This means that, among other things, you can hold a chord and alter its pitch drastically by manipulating the bar—keeping all the notes within the chord perfectly in tune! On top of that, you can lock

# FIRE IN THE HOLE

the bridge in any position after you've pulled up or depressed the bar. That's what Ed is referring to when he says, "It's up in B." He's playing portions of this tune with the TransTrem pulled up and locked one whole-step higher so that what he plays in the physical "guitar key" of A (open position) actually sounds in the key of B. Because most of us guitar folk don't have the luxury of a TransTrem, all of Ed's guitar parts have been adapted so that they're playable on a regular six-string guitar in standard tuning. Ed used a Peavey prototype of his Wolfgang Special on "Fire in the Hole" and other selected tracks on *Van Halen III*.

## THE FILLS

At various points in the tune—like between Gary Cherone's vocal phrases and in the middle of intense instrumental pas-

sages—Ed fills in the gaps with some ferocious fills. The first such fill occurs in the song's intro [0:33] and features some of Ed's trademark trickery. Without the use of a TransTrem, this lick requires some pretty fast finger-flapping, as Ed grabs a handful of pitches from B minor pentatonic (B-D-E-F#-A). It'll take some work, but don't get discouraged. Keep in mind that Ed actually played this fill in his guitar's open position; Fig. 1 depicts it in the guitar-friendly key of A, just as Ed played it for the recording. A similar version of this lick also pops up in the 2nd verse and the interlude.

Another classic Van Halen-ism occurs in measure 4 [0:53] of the 1st verse. This double-stop lick is based on a bizarre arrangement of 6ths and 7ths which are slid down the fretboard chromatically (in successive half-steps). Since these interval shapes consist of notes that aren't located on adjacent strings, you can use your pick to play the lowest note and the middle finger of your picking hand to pluck the highest note of each note pair (i.e., "w/pick and finger").

## THE SOLO

In Ed's solo for "Fire in the Hole," Mike Post (the album's producer) probably had to whip out the old water hose to extinguish the fire on Ed's fretboard! Over the course of this 18-measure note-fest, Edward Van Halen reminds us why he's the most influential rock guitarist of the last 20 years, blasting through every cool E minor pentatonic (E-G-A-B-D) lick on the planet. When he's not doing some of his gnarly open-position licks, open-string pull-off phrases, or squealing bends at the highest point of his guitar's register, Ed finds a comfortable place to blow in the user-friendly E minor pentatonic blues box [Fig. 2]. **G**

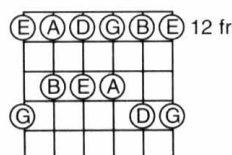
Fig. 1

Fill 1 (open position)

\*All pitches sound one whole step higher than written.

Fig. 2

## E minor pentatonic



As Recorded by Van Halen  
(From the Warner Brothers Recording **VAN HALEN III**)

*Words and Music by Edward Van Halen, Alex Van Halen,  
Michael Anthony & Gary Cherone*

**Moderately Slow Rock** ♩ = 92

\*Gtr. 1 (dist.)

B5

(helicopter sound) \*Gtr. 1 (dist.)

(approx. 24 sec.)

**T**

**A**

**B**

4 4

4 4

2 2

\*Gtr. w/"Trans. Trem." system arr. for standard gtr.

[illegible]

Musical score for "The Eyes of the World" by John Williams. The score is for a single melodic line in treble clef, key of D major (indicated by four sharps: F#, C#, G#, D#). The tempo is marked "Allegretto" and the time signature is 4/4. The score is divided into three sections: "Fill 1", "N.C." (No Chords), and "End Fill 1". The "N.C." section is marked with a "B5" (B-flat 5) fingering. The "End Fill 1" section is marked with a "B5" (B-flat 5) fingering. The score includes a double bar line after the "N.C." section and a final double bar line at the end of the "End Fill 1" section.

The score is written on a single staff. The key signature is D major (four sharps). The tempo is "Allegretto" and the time signature is 4/4. The score is divided into three sections: "Fill 1", "N.C." (No Chords), and "End Fill 1". The "N.C." section is marked with a "B5" (B-flat 5) fingering. The "End Fill 1" section is marked with a "B5" (B-flat 5) fingering. The score includes a double bar line after the "N.C." section and a final double bar line at the end of the "End Fill 1" section.

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[illegible]

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## Fire In The Hole

N.C.

Verse B5

N.C.

1. In a word to, yeah, fil - i -

P.S.....

(4)  
(4)  
(2)

X X X X X X X X X X X X 12 2 5

4 4 4 4 X X X  
4 4 4 4 X X X  
2 2 2 2 X X X

7 10

[illegible]

Gtr. 1: w/Fill 1, 2nd time  
N.C.

B5

bit - ter. yeah. — So o - pen up — and say ahh -  
Come on, smile and say cheese on a

w/pick & finger-----4

(4)  
(4)  
(2) / 7

9 8 7 7 6 5 3 4 4 4 4 X  
9 8 7 7 6 5 2 4 4 4 4 X  
2 5 2 2 2 2 X

7 10



# Fire In The Hole

E

A5/E

N.C.

B5

men, — count of three. — You've got a mind — rinse — cup, — ful hey, of then de —

let ring —

9 9 10  
9 9 7  
7 7 7

X X X 2 4 5 2 5 4 2 4 (4) (4) 2 5 2

## Pre-Chorus

N.C.

B5

A5

E5

A5

E/B

A5

E/B

E5

spit a - gain. Forked tongue in dou - ble speak - cav - i - ties. — Chew your words, lest you choke. —

w/bar —

(4) (4) 5 2 5 2 (4) (4) 2 2 5 4 5 4 X 5 4 5 2

17

B5

N.C.

B5

N.C.

B5

N.C.

A5 N.C.

A5

B5

Pret - ty soon you just might spring - You bet - ter watch your mouth, — wash it out —

(5) 4 4 4 4 4 4 4 4 4 4 2 2 2 2 0 2 2 2 X 4 4 4 2 2

## Fire In The Hole

F#5 F#sus2 F# F#sus4 F# G5 D5 G5 D/A G5 D/A D5

— a leak.—  
— with soap,—

yeah. ———

In - hale tied be - fore you be - gin. ———  
Tongue tied in a tan - gled web. ———

(4)  
(4)  
(2)

4 4 11 11 11 13 13 14 13

3 3 3 2 X 3 2 3  
0 2 0 2 X 0 2 0

A5 N.C. A5 N.C. A5 N.C. A5 Bsus4  
 Your bile Your i - ron lung's a bag of  
 in - side bet - ter left un - said. —  
 (3 2 0) 2 2 2 2 3 0 3 0 0 2 2 2 2 0 0 2 0 3 2 3 2 2 4 4 4 5  
 0

## Chorus

B D5/E E5 D5/E E5 G5 A5 N.C. B♭5/F A5/E N.C. A5/E N.C. A5

The musical score is written for guitar, vocal, and bass. The guitar part is in treble clef with a key signature of two sharps (F# and C#). It begins with a melodic line for the vocal, followed by a guitar solo. The vocal line is in a lower register, with lyrics "wind. There's a fire in the hole, fire". The bass line is in bass clef and provides a harmonic foundation with chords and a melodic line. The guitar part includes a solo section with a key signature change to one sharp (F#) and a final section with a key signature change to one flat (Bb).

wind. } There's a fire in the hole, fire

# Fire In The Hole

N.C. D5 N.C. G5 N.C.

fire in the hole. There's a

w/pick & fingers

D5 E5 D5 E5 G5 A5 N.C. B♭5/F A5/E N.C. A5

fire in the hole, (Hey, hey, hey, hey, hey.)

1.

N.C. D5 N.C. G5 N.C. Em/F# N.C.

fi - re. 2. Sweet 'n' sour, -

let ring P.S.



# Fire In The Hole

2. N.C. D5 N.C. G5 N.C. Bsus4 N.C.

fi - re. Ah, show!

## Guitar Solo

E5 N.C. G5 N.C.

Gtr. 2 (dist.)

*f*

Gtr. 1

A5 N.C. A5 N.C. E5 D5 A5 D5 A5 D5

15ma 3 loco

P.H. full full full full full full

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## Fire In The Hole

A5 D5 N.C. E5 D Dsus4 D Dsus2 N.C.

8va-----

loco

full full hold bend let ring-----4 hold bend

20 22 22 (22) 22 22 (22) 20 22 (22) 20 22 (22) 2 0 2 3 2 (2) 0 2 (2) 0 2

P.M.-----

let ring----- P.M.

E5 E7 E5 N.C. G5 N.C.

3 3 5 3 0 5 5 7 5 0 7 7 8 7 0 8 8 10 8 0 10 10 12 10 0 12 12 15 15 17 17 17 20 17 20 17

P.M.-----

P.M.-----

A5 N.C. A5 N.C. A5 N.C. B5 C5 B5 D5 C5 B5

full full full

20 19 17 0 20 19 20 19 20 19 17 15 17 15 12 13 12 15 13 (13) 15 13 12

full full full

2 2 0 3 2 2 0 3 2 2 0 3 4 4 2 5 5 4 4 2 7 7 5 5 5 4 4 2



# Fire In The Hole

C5 B5 D5 E5 F5 F#5

grad. bend 1 1/2

full 14 14 12 14 14 12 15 12 15 12 15 (15) 12 14 15 (15) (15)

(4 4 2) 5 3 4 4 2 7 7 5 9 9 7 (9 9 7) 10 10 8 11 11 9 (11 11 9) 2 5

## Interlude

Gtr. 2 tacet  
B5

Gtr. 1

E A5/E N.C.

4 4 2 4 4 2 X X X 7 10 9 9 7 10 9 7 X X X 2 4

B5 N.C.

Yeah, hey, yeah.

let ring----- 1/2 1/2

5 2 5 4 2 4 (4) (4) 2 5 2 4 3 4 2 3 4 2 2 5 2 5 2

B5 E A5/E N.C.

Huh! Yeah!

4 4 2 4 4 2 X X X 7 10 9 9 7 10 9 7 X X X 2 4

# Fire In The Hole

B5

N.C.

B5 N.C.

Hey, \_\_\_\_\_ yeah. \_\_\_\_\_ (Hey, hey, hey, hey, hey, hey.) There's a

let ring ----- 4

P.S. steady gliss.

5 2 5 4 2 4 (4) (4) 2 5 2 4 4 2

X ~ 14

## Outro-Chorus

D5/E

E5

D5/E

E5

G5

A5

N.C.

B $\flat$ 5/F

A5/E

N.C.

A5

fire in the hole, \_\_\_\_\_

7 7 9 7 9 8 2 3 2 2 0 3 3 2 2 0

N.C.

D5

N.C.

G5

N.C.

fire in the hole. \_\_\_\_\_ (Hey, \_\_\_\_\_ hey, hey, hey, hey, hey.) There's a

w/pick & fingers ----- 4

(2 0) 0 3 3 0 0 0 0 0 0 3 5 3 2 0 3 1 1/2

# Fire In The Hole

D5/E E5 D5/E E5 G5 A5 N.C. B♭5/F A5/E N.C. A5/E N.C. A5

fire in the hole. (Hey, hey, hey, hey, hey.)

P.M.

N.C. D5 N.C. G5 N.C.

fire in the hole. (Hey, hey, hey, hey, There's a hey.)

w/pick & fingers

D5/E E5 D5/E E5 G5 A5 N.C. B♭5/F A5/E N.C. A5/E N.C. A5 N.C. C5 D5 D6

fire, fire, fire. Fire!

P.M. P.S. \*

\*Ending was omitted due to the extreme lowering of the "Trans. Trem."



# What's Between the Lines

## STATESBORO BLUES

Forty-three years after country bluesman Blind Willie McTell waxed lyrical on his 12-string about a sleepy Georgia town, the Allman Brothers Band tore the roof off the Fillmore East in New York with their stomping version of "Statesboro Blues," captured to perfection on 1971's *The Allman Brothers Band at Fillmore East*. Fueled by the double drum kits of Butch Trucks and Jai Johnny Johanson and the thumping bass of Berry Oakley, guitarists Duane Allman and Dickey Betts—and their twin, full-throated Les Paul Gold Tops—drove roughshod over the relentless rhythm. To call this the finest of Southern blues-rock sells it short. Quite simply, it is sensational blues-powered guitar music, overflowing with liquid harmony lines, soaring bottleneck work, spontaneous improvisations, and exuberant rhythmic interplay. And it boasts one of the best blues singers around, organist Greg Allman, to boot.

### THE INTRO

The stop-time intro riff played by Gtrs. 1 and 2 is a blues classic. Adding flash to the intro are Duane's (Gtr. 1) complementary slide fills. Notice that, due to the Open E tuning (E-B-E-G♯-B-E, low to high) of his guitar, Duane must finger the intro riff two frets lower on the neck. (Duane favored Open E tuning as the extra string

tension made it easier to play cleanly on lighter-gauge strings.)

Playing clean, accurate slide is a skill not easily acquired. Whether you place the slide (glass, brass, or chrome—Duane used a glass Coracidan pill bottle on his middle finger) on your middle, ring, or pinky finger, keep all four fingers straight and tight together. Let the fingers without the slide drag lightly over the strings to prevent unwanted vibrations. Keep the heel of your pick hand close to the bridge so that you can quickly damp the strings when necessary. Incidentally, Duane used the bare fingers of his right hand to pick the strings, as he thought the use of picks (flat or finger) prevented direct contact with the strings and removed the personal touch.

### THE RHYTHM

When not picking the stop-time lick or soloing, Dickey Betts (Gtr. 2) plays a standard, barre-chord boogie pattern at frets 10 and 12 [Fig. 1]. Though the notation shows only two notes being played at a time (in 5ths and 6ths), you should barre all the way across the fingerboard for the I (D), IV (G), and V (A) chord changes. This typically feels more comfortable, plus it allows access to other notes under the barre for embellishment. These patterns, completely movable to other keys, are the backbone

of a good deal of blues and rock—from Robert Johnson to Chuck Berry, the Rolling Stones, and beyond.

### DUANE'S SOLO

Roundly regarded as a superlative slide guitarist, Duane Allman was not only a master of phrasing, but of note selection as well. Always cognizant of each chord change, he would choose notes that corresponded to the chords as a way of providing structure and logic to his solos. In the first two measures of this solo, you can see how Duane helps to identify the I (D) and IV (G) chords. Over the I chord, he emphasizes the ♭7th (C), root (D), and 5th (A) notes, while over the IV, he slides to the ♭7th (F), 5th (D), cool 9th (A) and hot ♭9th (G♯). Also, dig that crazy double stop of F♯/D (5th and major 7th) on beat 3. Yeow! It cries out for resolution (which Duane proffers in the next measure of the I chord, with the 5th and root).

### DICKEY'S SOLO

An estimable slide guitarist in his own right, Dickey Betts actually played many of the better *fretted* solos in the Allman Brothers Band (including "It's Not My Cross to Bear" and "One Way Out"). Bypassing virtuosity and pyrotechnics in favor of the tastiest playing this side of B.B. King, he made fabulous phrasing and killer tone his calling card.

One of the secrets of his success was his use of the pentatonic minor for a bluesy and melodic sound. For his solo on "Statesboro Blues," this puts Dickey in what initially appears to be B minor pentatonic (starting at fret 7). However, by measure 5 of the solo, he has moved up to the 10th fret to access D minor pentatonic [Fig. 2], after which he proceeds to access a combination of the two scales in even higher positions on the neck. You should know, when playing over a blues, that you can opt to play the relative pentatonic minor scale (B minor, in this case), the tonic pentatonic minor (D minor), or a combination of the two as Dickey does in this tune. **GI**

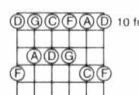
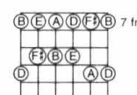
Fig. 1

Moderate Blues (♩ = ♩)

Fig. 2

B minor pentatonic

D minor pentatonic



# STATESBORO BLUES

As Recorded by The Allman Brothers Band  
(From the Capricorn Recording AT FILLMORE EAST)

Transcribed by Troy Nelson  
Tablature Explanation page 66

Words and Music by Willy McTell

Gtr. 1. Open E Tuning:

①=E ④=E  
②=B ⑤=B  
③=G# ⑥=E

## Intro

Moderate Blues ♩ = 125 (♩ = ♩<sup>3</sup>)  
N.C.

Gtr. 1 (D. Allman)

*f*  
w/dist. & slide

T											
A	10	8	10	8	10	9	10	10	9	10	8
B	10	8	10	8	10	9	10	10	9	10	8

\*Gtr. 2 (D. Betts)

*mf*  
w/clean tone

T											
A	12	10	12	10	12						
B	12	10	12	10	12						

\*Standard tuning

*f*  
w/dist. & slide

T											
A	10	10	10	8	10	15	12	14	10	8	10
B	10	10	10	8	10	15	12	14	10	8	10

*mf*  
w/clean tone

T											
A	12	10	12	10	12						
B	12	10	12	10	12						

# Statesboro Blues

steady gliss.

\*D7 G7 D7

steady gliss.

Rhy. Fig. 1

semi-P.M. throughout

\*Chord symbols reflect over all tonality.

\*Slide positioned halfway between 13th and 14th frets.

G7



# Statesboro Blues

D7 A7

G7 D7 A7

End Rhy. Fig. 1

## Verse

Gtr. 2: w/Rhy. Fig. 1

D7

G7 D7

1. Wake up, ma - ma, turn your lamp down - low.

Gtr. 1

# Statesboro Blues

G7

Wake up, ma - ma, turn your lamp down low. -

D7

\*Slide positioned halfway between 8th and 9th frets.

A7

Ya got no nerve, - ba - by,

G7

D7

A7

ya turn Un - cle John from your door. -

## Verse

Gtr. 2: w/Rhy. Fig. 1

D7

G7

D7

2. I woke - up this morn - in' an' I had them States - bo - ro Blues. -

\*Slide positioned halfway between 8th & 9th fret.

## Statesboro Blues

G7  
 I woke up this morn - in' an' I had them States - bo - ro Blues.

10 8 10 8 10 8 8 10  
 10 10 (10)  
 10 10 9 9 10  
 10

D7

Well, I looked o - ver in the cor - ner, ba - by,

let ring --

A7

your grand - pa — seem to have them, — too. Oh!

**Guitar Solo (D.A.)**

Gtr. 2: w/Rhy. Fig. 1, 2 times

D7

[illegible]

# Statesboro Blues

G7

steady gliss.

\*Slide positioned halfway between 8th and 9th frets.

D7 A7

G7 D7 A7

D7 G7 D7

steady gliss.

\*Slide positioned halfway between 20th and 21st frets.

G7



# Statesboro Blues

D7

8va

let ring .....4 let ring .....4

A7

G7

8va

D7

A7

Verse  
N.C.

3. Well, my ma - ma died and left me. My

8va

(Gtr. 1)

loco

Gtr. 2

# Statesboro Blues

pa - pa died and left me. I ain't good look-in', ba - by, but I'm some - one sweet and kind.

I'm go - in' to the coun - try; ba - by, do you wan - na go?

If you can't make it, ba - by,

**G7** **D7**

**A7** \*Slide positioned halfway between 8th and 9th frets.

The guitar part consists of three systems. The first system has two staves of music with triplets and bends. The second system includes a G7 chord, a D7 chord, and a slide. The third system features an A7 chord and a slide. The tablature includes fret numbers and chord names.

# Statesboro Blues

G7 \*even 1 3 D7 3 3 3

your sis - ter Lu - cille said she wan - na go. —

Spoken: Well, I sure gonna tell ya. (cont. on lower staff)

10 7 10 10 10 10 10 10 10 10 10 8 10 8.5 10

(cont. on upper staff)

f w/slight dist. full 9

12 12 14 14 12 12 14 11 12 12 14 14 12 12 14 14 12 12 14 12

\*Sung as even eight notes.

\*\*Slide positioned halfway between 8th and 9th frets.

## Guitar Solo (D.B.)

Gtr. 2 D7 G7 D7

7 10 9 full 7 7 9 7 7 9 7 9 0 7 10 9 full 7 10 9 full 7 10

## Gtr. 1 Rhy. Fig. 2

w/o slide

10 10 12 10 13 10 12 3 3 5 3 6 3 5 10 10 10 12 10 13 10 12 10

G7

full 7 10 9 full 7 10 9 full 7 1/2 9 (9) 7 9 7 9 10 13 15 16 17 1/2 17 1/2 17

10 10 12 10 13 10 12 2 3 3 5 3 6 3 5 3 3 3 5 6 5 3

\*Played ahead of the beat.

# Statesboro Blues

**D7** **A7**

8va

let ring

let ring hold bend

full

full

15 15 16 15 15 15 16 15 15 15 16 17 17 17 17 17 17 (17) 15

10 10 12 10 13 10 12 10 10 10 10 12 10 13 10 12 5 5 7 5 5 5 7 5 3

**G7** **D7 loco** **A7**

8va

full

full

full

full

17 17 17 17 17 17 15 17 16 15 14 12 14 14 13

\*Played ahead of the beat.

**End Rhy. Fig. 2**

3 3 5 3 6 3 5 10 10 13 12 11 10 10 7 5 5

**Gtr. 1: w/Rhy. Fig. 2**

**D7** **G7** **D7 8va**

even

full

1/2

1/2

10 13 (13) 10 13 13 15 15 13 15 13 14 15 15 15 15 15 15 15

**G7 loco**

8va

full

1/4

1/4

1/4

15 15 15 13 (13) 15 15 13 15 15 13 15 13 15 15 13 15 13 14



# Statesboro Blues

D7 A7

8va

3

full

15 15 13 15 15 15 15 15 15 15 15 15 15 15 15

G7 D7 A7

8va

loco

3

full full 1/2 full

15 15 15 15 15 13 14 15 15 13 13 12 12 11 11 10 12 10 11 12 12 12

## Verse

Gtr. 2: w/Rhy. Fig. 1

D7

G7 D7

3

4. I love that wom - an bet - ter 'n an - y wom - an I've ev - er seen. —

Gtr. 1

w/slide

3

8 10 8 10 10 8 10 8 10 8 9 10 10 8 9 10 8 10 10

G7

3

Well, I love that wom - an bet - ter 'n an - y wom - an I've ev - er

8va

3

10 13 10 8 9 10 10 22 22 20 22 20 22 22 (22)

## Statesboro Blues

D7

A7

\*Slide positioned halfway between 8th and 9th frets.

G7

D7

yeah. I treat her like a dog - gone queen.

let ring

10 (10) 3 10 10 10 10 10 10 8.5 10 9 10 7

## Verse

Gtr. 2: w/Rhy. Fig. 1, 1st 10 meas.

\*Slide positioned halfway between 8th and 9th frets.

A7



5. Well, \_\_\_\_\_ wake up, ma - ma, let ring \_\_\_\_\_

G7

D7

## Statesboro Blues

Wake up, mama, well, turn your lamp down low.

\*Slide positioned halfway between 8th and 9th frets.

\*Slide positioned halfway between 8th and 9th frets.

\*Slide positioned halfway between 8th and 9th frets.

got no love, ba - by, ya turn Un - cle John from your

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a vocal line and two guitar parts (Gtr. 1 and Gtr. 2). The vocal line starts with the lyrics "door. Yeah." and includes a cue "on cue:". The guitar parts feature complex fingerings and bends, with Gtr. 1 having a "let ring" instruction. The score is written in G major (one sharp) and 4/4 time. Chord symbols D7, C#6, and D6 are indicated above the vocal line. The guitar parts use a variety of notation including triplets, bends, and specific fret numbers.

\*Slide positioned halfway between 8th and 9th frets.

# What's Between the Lines



## SHIMMER

**F**uel, a hard-rocking quartet out of central Pennsylvania, is a perfect example of determination and relentless self-promotion paying off. The band's self-produced EP *Porcelain*—an album recorded and released “against all odds and in less than accommodating environments,” according to its liner notes—was released in 1996 and sold more than 10,000 copies. The EP contained a primitive version of “Shimmer,” a song that received numerous requests and attained the status of “Screamer of the Week” on local rock radio. The success of the song eventually led to a barrage of sold-out gigs for Fuel, prompting 550 Music (a division of Sony) to sign the fearsome foursome backstage after playing to a crowd of 3,000 loyal fans at Millersville University in Pennsylvania. Fuel then quickly went to work on their major-label debut, *Sunburn*.

A refined version of “Shimmer” appears on *Sunburn* and was released as the album's first single. Carl Bell, the band's primary songwriter, explains that the song “was inspired by personal events in my life, but I think people can relate to it universally.” Bell

shares guitar duties on “Shimmer” with Fuel's lead singer, Brett Scallions.

### THE VERSE

The verse sections in “Shimmer” revolve around a trio of chords—C, Dadd4/9, and Em—which are sonically souped up, courtesy of the guitar's droning open 1st and 3rd strings [Fig. 1]. As you practice running through these shapes, be sure to keep your fret-hand fingers arched, using your fingertips to fret the appropriate strings. This will enable the pair of open strings to resonate as you shift between chords, producing the intended “jangly” effect. To make sure that you're fretting everything cleanly, grab the opening C chord and play it arpeggio-style (picking one note at a time), focusing on the sound produced by each individual string. Be critical of yourself! If you can hear all five notes (three fretted notes and two open strings), you're ready to roll.

You may find that the rhythms are the trickiest part of this section, especially since there are two different strumming patterns to learn—Rhy. Figs. 1 and 2. To get your rhythm chops rocking on par with Carl Bell

and Brett Scallions, try slowing down each figure so that you can focus on the mechanics of your strumming hand. If it helps, try reciting (either out loud or in your head) the appropriate counting prompts [Figs. 2A and 2B].

Keep in mind that the first verse is played using a clean tone, while the second verse requires some nasty stomp-box distortion!

### THE CHORUS

In the chorus, the boys introduce some variations on the previous chords, plus a few new ones—all within the confines of the guitar's open position [Fig. 3]. Notice that two of these chords—Em(add9) and Dsus4—are derivations of the open-position Em and D chords we all know and love. Adding the indicated notes to these common chords produces colorful chord extensions (the “add9” and “sus4”) and imparts an almost melodic quality to the passage. Notice also that the lowest note in each of these chords loosely doubles what the electric bass plays. This is particularly evident in the progression Am—G/B (a G chord with a B note in the bass)—Cadd9—D, which implies an ascending, stepwise bass line (A—B—C—D).

### THE INTERLUDE

Instead of the usual hard-rock guitar solo, guitarist/composer Carl Bell opts for a brief, instrumental interlude section to set up the dramatic outro-chorus that follows. This interlude figure revolves around a basic D chord (with an unusual fingering) which is sustained while a single-note melodic figure is picked out on the guitar's higher strings [Fig. 4].

Fig. 1

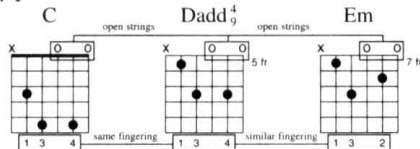


Fig. 3 Chorus chords

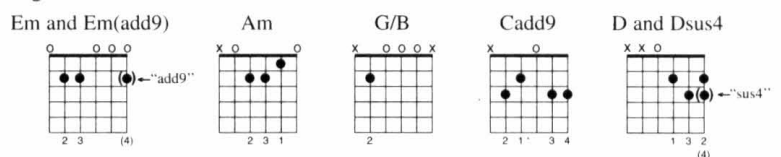


Fig. 2A Rhy. Fig. 1

▲ = upstroke, ▼ = downstroke

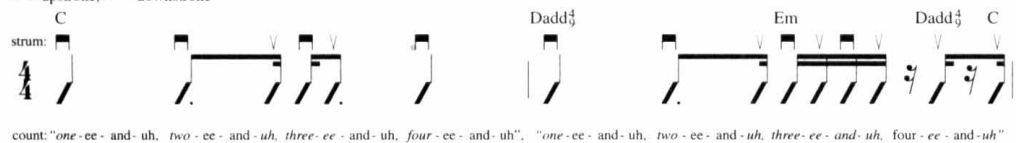


Fig. 2B Rhy. Fig. 2

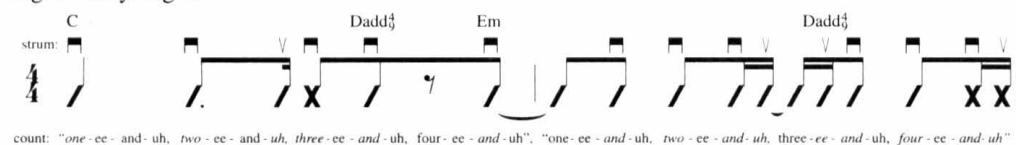
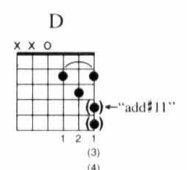


Fig. 4 Interlude chord



# SHIMMER

As Recorded by Fuel  
(From the Sony 550 Recording **SUNBURN**)

Transcribed by Troy Nelson  
Tablature Explanation page 66

Words and Music by Carl Bell

Verse  
Moderate Rock ♩ = 114

C Dadd<sup>4</sup><sub>3</sub> Em Dadd<sup>4</sup><sub>3</sub>

1. She calls me from the cold just when I was  
dreams the champagne dream: straw - berry sur -

Gtr. 1 (clean) Rhy. Fig. 1 End Rhy. Fig. 1

*mf*

TAB

\*w/dist. on repeat

Gtr. 1: w/Rhy. Fig. 1, 3 times

C Dadd<sup>4</sup><sub>3</sub> Em Dadd<sup>4</sup><sub>3</sub>

low, feel - in' short of sta ble. And  
- prise, pink lin - en and white pa - per.

C Dadd<sup>4</sup><sub>3</sub> Em Dadd<sup>4</sup><sub>3</sub>

all that she in - tends, and all she keeps in -  
Lav - en - der and cream, fields of but - ter -

C Dadd<sup>4</sup><sub>3</sub> Em Dadd<sup>4</sup><sub>3</sub>

- side is - n't on the la bel.  
- flies, re - al - i - ty es - capes her.

C Dadd<sup>4</sup><sub>3</sub> Em Dadd<sup>4</sup><sub>3</sub>

She says she's a - shamed. And can she take  
She says that love. is for fools

Gtr. 1 Rhy. Fig. 2 End Rhy. Fig. 2

TAB

# Shimmer

C Dadd<sup>4</sup> Em Dadd<sup>4</sup>

me for a while? And  
that fall be - hind. And

C Dadd<sup>4</sup> Em Dadd<sup>4</sup>

can I be a friend? I'm some - where in be - tween. I We'll nev - er get real - the ly

C Dadd<sup>4</sup>

past. Well, may - be I'm not a ble. And I break at the bend.  
know a kill - er from a sav - ior 'til I break at the bend.

**Chorus**  
Em(add9) \*Em/G Am G/B Cadd9

We're here and now; will we ev -

\*bass plays G



# Shimmer

Chords: Dsus4, D, Am, G/B, Cadd9

er be a - gain? 'Cause I have found

let ring

all that shimmer in this world is sure to fade

Gr. 1: w/Rhy. Fig. 1, 2 times

Chords: C, Dadd<sup>4</sup>, Em, Dadd<sup>4</sup>, C

a - way a - gain.

1. Dadd<sup>4</sup> Em Dadd<sup>4</sup>

2. She

2. Dadd<sup>4</sup> Em Dadd<sup>4</sup> C

Gr. 1: w/Rhy. Fig. 2, 3 times

It's too far a - way for me to hold,

Dadd<sup>4</sup> Em Dadd<sup>4</sup>

Chords: C, Dadd<sup>4</sup>, Em, Dadd<sup>4</sup>, C, Dadd<sup>4</sup>, Em, Dadd<sup>4</sup>

too far a - way. It's too far a - way for me to hold,

# Shimmer

C                      Dadd<sup>9</sup><sub>7</sub>      Em                      **Interlude**      D                      D5    D5add#11

too far a way, ah.

Gtr. 1

let ring throughout

D                      D5    D5add#11                      D

D5                      D5add#11

It's

**Outro-Chorus**  
Gtr. 1: w/Rhy. Fig. 2, 7 times

C                      Dadd<sup>9</sup><sub>7</sub>      Em                      Dadd<sup>9</sup><sub>7</sub>

too far a way for me to hold,

C Dadd<sup>4</sup><sub>9</sub> Em Dadd<sup>4</sup><sub>9</sub> C Dadd<sup>4</sup><sub>9</sub> Em

too far a - way, ah. It's too far a - way

Dadd<sup>4</sup><sub>9</sub> C Dadd<sup>4</sup><sub>9</sub> Em Dadd<sup>4</sup><sub>9</sub>

for me to hold, too far a - way.

C Dadd<sup>4</sup><sub>9</sub> Em Dadd<sup>4</sup><sub>9</sub> C Dadd<sup>4</sup><sub>9</sub> Em

It's too far a - way for me to hold, far a - way,

Dadd<sup>4</sup><sub>9</sub> C Dadd<sup>4</sup><sub>9</sub> Em Dadd<sup>4</sup><sub>9</sub>

ah. It's too far a - way for me to hold,

C Dadd<sup>4</sup><sub>9</sub> Em

too far a - way.

Gtr. 1

Diagrammatic notation for guitar solo, showing fret numbers and techniques like bends and vibrato.

Dadd<sup>4</sup><sub>9</sub> Cadd9

Guess I'll let it go.

*rit.*



## THE RIFF

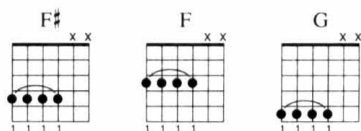
approach. However, you may also play them in standard tuning down a half-step, simply using common barre-chord shapes as shown in Fig. 1. The picking is best accomplished with a strumming-style approach where all downbeats are played with downstrokes of the pick, while upbeats (the “and” between beats) are played with upstrokes of the pick [Fig. 2].

## THE COUNTERMELODY

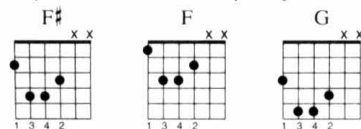
## THE SOLO

The understated guitar solo begins with a melodic, two-measure motif. The first measure draws from the venerable blues box, or "box 1," shape of F $\sharp$  minor pentatonic. It then shifts up the neck into "box 2" in the 2nd measure [Fig. 4]. After a repetition on this motif, Cantrell veers away from the melody and down the F $\sharp$  blues scale, in an extended form which bridges between boxes 1 and 2 [Fig. 5]. Lastly, he walks back up the scale and concludes with an odd, double-stop bend which is gradually released over the next two measures, providing for plenty of sour, quarter-tone tension. Bend the 1st string with your 3rd finger—the half-step bend on the 2nd string is an artifact of the bend on the 1st string—using your 2nd and 1st to help push the string up. Then simply pick both the 1st and 2nd strings to sound both together. Take your time with the release of the bend. **61**

Chords in main riff:  
 Played in Open-D-Down-1/2-Step Tuning (actual)



Played in "Standard"-Down-1/2-Step Tuning



The figure shows a sequence of seven diagrams illustrating the construction of a tree  $T$  from a forest  $F$ . The diagrams are arranged in two rows. The first row shows the initial forest  $F$  (a single vertex) and the addition of a vertex  $v$  to form  $F'$ . The second row shows the addition of a vertex  $w$  to form  $G$ , and the final tree  $T$  (a path of three vertices). The diagrams are labeled  $F$ ,  $F'$ ,  $G$ , and  $T$  respectively.

F# natural minor

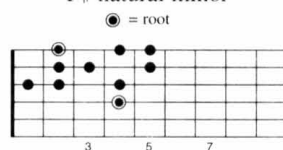
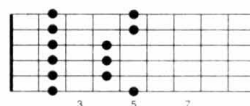
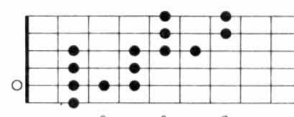


Fig. 4

F# minor pentatonic,  
"box 1"



F# blues, diagonal shape



# CUT YOU IN

As Recorded by Jerry Cantrell  
(From the Columbia Recording **BOGGY DEPOT**)

Transcribed by Troy Nelson  
Tablature Explanation page 66

Words and Music by Jerry Cantrell

Gtrs. 1 & 2: Open D Tuning,  
Tune Down 1/2 Step: Gtr. 3:  
Tune Down 1/2 Step:

① = D $\flat$  ④ = D $\flat$   
② = A $\flat$  ⑤ = A $\flat$   
③ = F ⑥ = D $\flat$

① = E $\flat$  ④ = D $\flat$   
② = B $\flat$  ⑤ = A $\flat$   
③ = G $\flat$  ⑥ = E $\flat$

## Intro

Moderate Rock  $\text{♩} = 120$

Gtr. 1 (clean) Rhy. Fig. 1 F $\sharp$  F F $\sharp$  F F $\sharp$  G End Rhy. Fig. 1 play 7 times

**TAB**

## Verse

Gtr. 1: w/Rhy. Fig. 1, 4 times

F $\sharp$  F F $\sharp$  F F $\sharp$  G I, I like to sit, do

noth - in' at home. I dis - ap - pear, turn off the phone. I lose my -

self, hide from the sun. I make a trip when I'm

## Chorus

\*Gtrs. 1 & 2: w/Rhy. Fig. 1, 3 1/2 times

— out of fun. I cut you in, come on, let's go — for a fall. I cut you

in, and you ain't leav - in' at all. I cut you

in, don't let it go — to your head. I cut you in, part -

To Coda 1 ①  
To Coda 2 ②

Words and Music by Jerry Cantrell  
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# Cut You In

## Interlude

\*Gtr. 1: w/Rhy. Fig. 1, 2 times

F F# G

- time friend. —

F# F F#

### Rhy. Fill 1

Gtrs. 1 & 2

### End Rhy. Fill 1

Gtr. 2

3 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4

4

\*w/clean tone

F F# G

F#

F

F#

F

F#

G

2. I call you

dim.

1/2

(4)

## Verse

Gtr. 1: w/Rhy. Fig. 1, 4 times

F#

F

F#

F

F#

G

up

when - ev - er I'm stoned. — We chew the

8va

loco

fdbk

pitch: A#

(4)

(4)

(4)

1/2

Gtr. 2 tacet

F#

F

F#

F

F#

G

skin,

choke on the bones. — You won - der



# Cut You In

F# F F# F F# G

when I'll go a way. If I could

F# F F# F F# G

deal with it I would have stayed. I cut you

*D.S. al Coda 1*

## Coda 1

Gtrs. 1 & 2: w/Rhy. Fig. 1, last meas.

Gtrs. 1 & 2: w/Rhy. Fig. 1, 3½ times

F F# G F# F

- time friend. I cut you in, come on, let's go

Gtr. 3 (dist.)

*mf* let ring -----4 let ring -----

2 3 5 3 2 2 2 3 4

F F# G F# F F#

for a fall. I cut you in, and you ain't leav -

w/bar let ring -----4 let ring -----

(4) 5 3 2 3 5 3 2 2 2 3 4

F F# G F# F F#

- in' at all. I cut you in, don't let it go

w/bar let ring -----4 let ring -----

(4) 5 3 2 3 5 3 2 2 2 3 4

# Cut You In

Gtrs. 1 & 2: w/Rhy. Fill 1

F F# G F# F F# F F# G

— to your head. — I cut you in, part - time friend. —

..... 4 w/bar let ring..... 4 let ring ..... 4 w/bar

(4) 5 3 2 3 5 3 2 2 2 3 4 5 3

## Guitar Solo

\*Gtr. 1: w/Rhy. Fig. 1, 4 times  
Gtr. 2 tacet

F# F F# F F# G F# F F#

let ring..... 4 let ring..... 4 full let ring..... 4

2 2 2 5 2 2 5 5 5 5 7 (7) 5 7 2 2 2 5 2 2 5

\*w/clean tone

F F# G F# F F#

let ring..... 4 full let ring..... 4

(5) 5 5 5 7 (7) 5 7 5 7 5 6 5 6

F F# G F# F F# F F# G

3. I like to

1/2 let ring..... 4 hold bend 1/2 full 1/2

5 4 2 4 (4) 2 4 4 4 2 4 2 4 2 4 2 4 5 5 (5) 5

# Cut You In

## Verse

Gtr. 1: w/Rhy. Fig. 1, 4 times

F# F F# F F# G

sit, do noth - in' at home. I dis - ap -

grad. release

1/2 1/4 (5/5)

Gtr. 3 tacet

F# F F# F F# G

- pear, turn off the phone. I lose my -

F# F F# F F# G

- self, hide from the sun. I make a

*D.S. al Coda 2*

F# F F# F F# G

trip when I'm out of fun. I cut you

## ⊕ Coda 2

Gtrs. 1 & 2: w/Rhy. Fig. 1, last meas.

Gtr. 1 & 2: w/Rhy. Fig. 1, 8 times

F F# G F# F F# G

- time friend. I cut you in, come on, let's go for a fall. I cut you

Gtr. 3

Fill 1

End Fill 1

let ring. let ring. w/bar

2 3 5 3 2 2 2 3 4 5 3 2 3

# Cut You In

Gtr. 3: w/Fill 1, 6 times

F# F F# F F# G



in, and you ain't leav - in' at all. I cut you

F# F F# F F# G



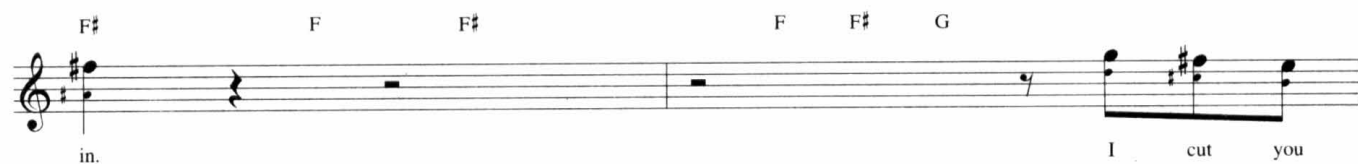
in, don't let it go to your head. I cut you

F# F F# F F# G



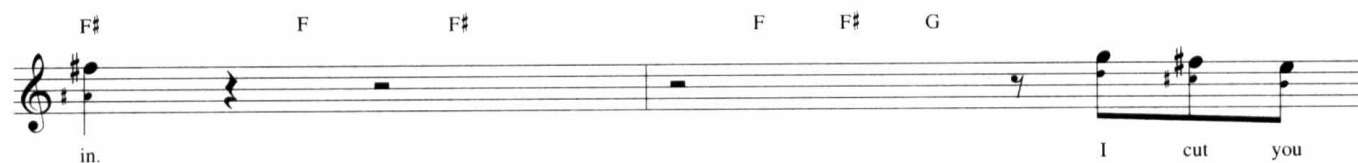
in, part - time friend. I cut you

F# F F# F F# G



in. I cut you

F# F F# F F# G



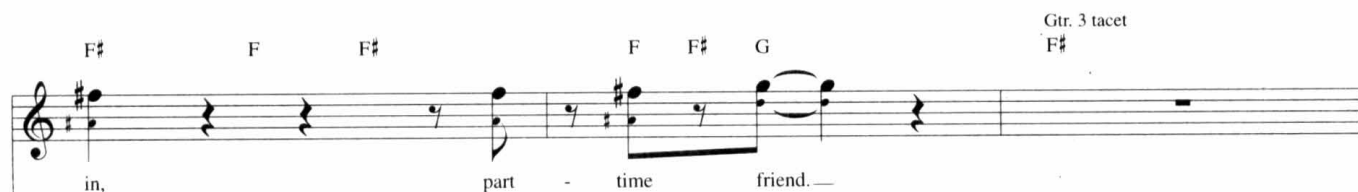
in. I cut you

F# F F# F F# G



in, don't let it go to your head. I cut you

F# F F# F F# G



in, part - time friend. Gtr. 3 tacet

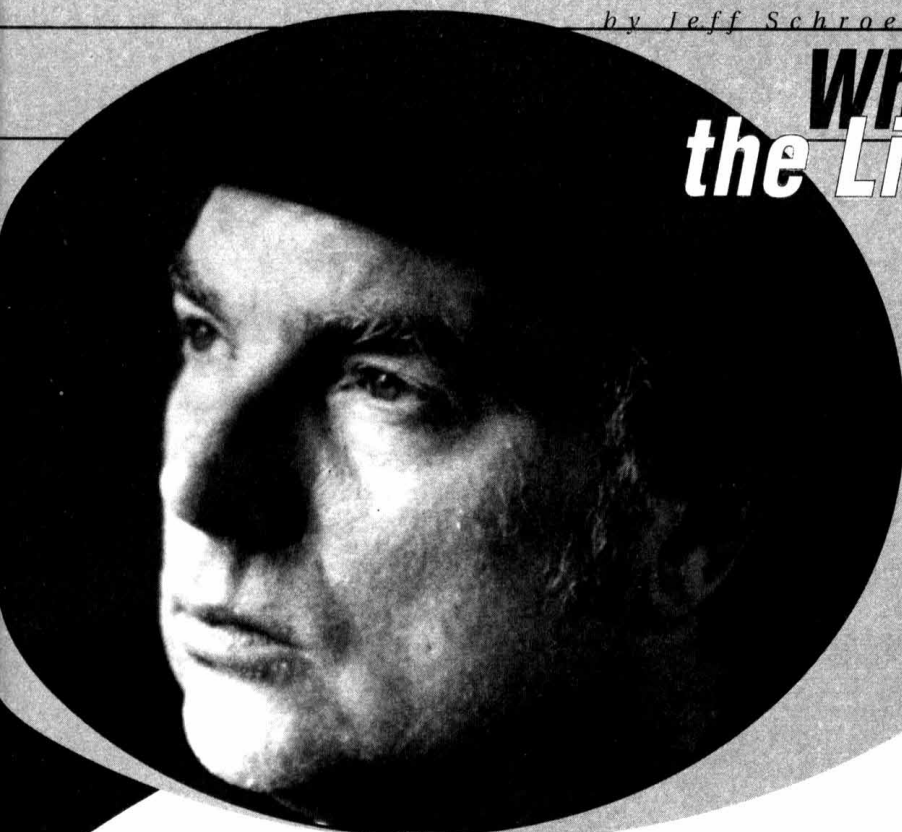
Gtr. 3 Gtrs. 1 & 2



let ring-----4 let ring-----4 w/bar

5 3 2 / 2 2 / 3 4 5 4 4 4

# What's Between the Lines



## BROWN EYED GIRL

**I**rish singer/songwriter Van Morrison scored a #10 hit in 1967 with this upbeat pop-rock ditty. The song's danceable, acoustic groove and distinct electric fills make this a timeless piece, a favorite bar-band jam tune, and a must-know for any aspiring guitarist.

### THE INTRO

The song's intro is instantly recognizable. It exploits a textbook usage of harmonized 3rds, performed here as moving dyads (two-note chords). The term "3rds" refers to the specific distance, or interval, of three diatonic scale degrees [Fig. 1]. The 3rd dyads in the 1st measure are derived from the key of G, while the 3rd dyads in the 2nd measure are derived from the key of C [Fig. 2]. The concept of harmonized 3rds is prevalent in all forms of popular music, and is noted for its consonant, ear-pleasing sound. Here, the figure is performed using *hybrid picking*, which is a technique that employs the pick and fingers to simultaneously pluck two notes.

### THE ELECTRIC GUITAR

The electric guitar part is a study in chord arpeggiation, 6th dyads, and tasty fills. Let's break it down one by one. First, the chords played by Gtr. 1 are never fully strummed in the traditional sense. They are arpeggiated, or played as broken chords. To get a handle on this style of accompaniment, start by positioning your left-hand fingers on each

chord just as you would if you were going to strum it. Then, using the hybrid-picking technique described above, pluck the notes individually with your right-hand fingers.

The result is still the same chord, it's just a different sound. Meanwhile, throughout "Brown Eyed Girl," various 6th licks are used to add instrumental flavor, and fill in the gaps between vocal lines. The concept of 6th dyads is similar to the concept of the 3rd dyads discussed in the intro. You guessed it, the notes are six diatonic scale degrees apart. But 6ths can also be thought of as inverted 3rds [Fig. 3]. All in all, the part is well-composed, and fits the song perfectly.

### THE ACOUSTIC GUITAR

While Gtr. 1 plays its various spicy licks and hot double stops, Gtr. 2 just lays back and strums along. This acoustic rhythm part is played entirely in open position, and utilizes a total of four chords. It's a model of economy, and a winning formula used in countless folk-influenced songs. The chords themselves—G, C, D7, and Em—are all diatonic to the key of G [Fig. 4]. This means that the chords are constructed from notes only within that key. A closer look reveals that the G chord is the I chord (since it is made from the 1st note of the scale), C is the IV chord, D is the V chord, and E minor is the VI chord. The entire song makes use of a solid, eighth-note strum pattern (two strums per beat) which serves as the glue that holds the groove together. **GI**

Fig. 1

C major scale: C-D-E-F-G-A-B



Fig. 2

G major scale: G-A-B-C-D-E-F#

Dyads in 1st measure: G/B, A/C, B/D

C major scale: C-D-E-F-G-A-B

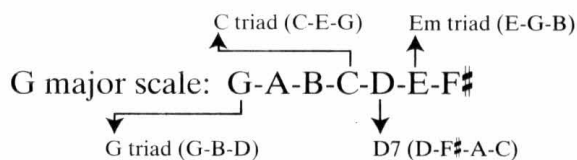
Dyads in 2nd measure: C/E, D/F, E/G

Fig. 3

C major scale (extended): C-D-E-F-G-A-B-C



Fig. 4

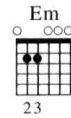


# BROWN EYED GIRL

As Recorded by Van Morrison  
(From the Mercury Recording **THE BEST OF VAN MORRISON**)

Transcribed by Pete Billman  
Tablature Explanation page 66

Words and Music by Van Morrison



## Intro

Moderately Fast Rock ♩ = 144

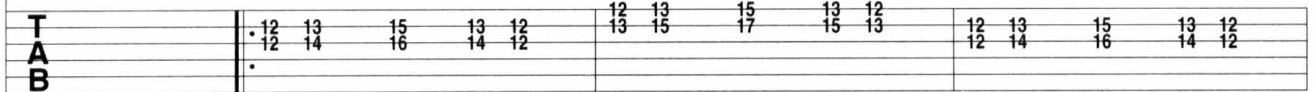
N.C.(G)

(C)

(G)

Gtr. 1 (elec.)

*mf*  
w/clean tone  
w/pick & fingers



1.  
(D)

2.  
(D)

## Verse

G

Rhy. Fig. 1

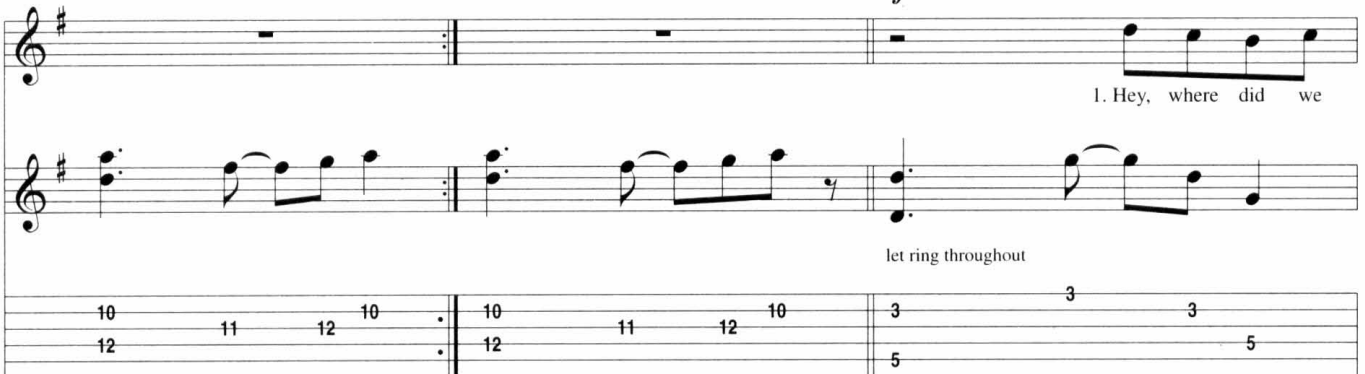
Gtr. 2  
(acous.)

*mf*



1. Hey, where did we

let ring throughout



C

G

D7

End Rhy. Fig. 1





Gtr. 2: w/Rhy. Fig. 1, 3 times

G C G

Down— in the hol— low,— play— in' a new—

D7 G C

— game. Laugh— ing and a run— ning, hey,— hey,—

G D7 G

skip— ping and a jump— ing, in the mist — y morn—

C G D7

— ing fog— with our, our hearts a — thump — in'. And you,—

# Brown Eyed Girl

**C**  
Rhy. Fig. 2

Gtr. 2

my brown - eyed — girl. —

**Em** **C** **D7**

Yeah, you, — my — brown - eyed girl. —

**G** **D7** **End Rhy. Fig. 2**

**Verse**  
Gtr. 2: w/Rhy. Fig. 1, 4 times  
**G**

2. Now, what - ev - er hap -

# Brown Eyed Girl

C G D7

- pened to Tues - day and so — slow?

G C G

Go - ing down the old — mine — with a tran - sis - tor ra -

D7 G C

- di - o. — Stand - ing in the sun - light laugh - ing,

G D7 G

hid - ing be - hind — a rain - bow's wall. — Slip - ping and a slid -

# Brown Eyed Girl

C G D7

- ing all a - long the wa - ter - fall — with you, —

5 5 7 5 5 5 3 3 3 5 5 5 3 2 4 5 5 4 2

Gtr. 2: w/Rhy. Fig. 2 C D7 G

my brown - eyed — girl. —

0 1 1 0 2 2 0 2 2 3 5 3 3 2 4 5 4 4 2

Em C D7

You, — my — brown - eyed girl. —

0 0 0 0 1 3 0 3 2 0 2 0 2 2 0 2 2

G D7 D7

Do you re - mem - ber when

3 5 5 7 5 3 2 5 5 3 2 2 X X X

# Brown Eyed Girl

## Chorus

Gtr. 2: w/Rhy. Fig. 1, 2 times

G

C

we used to sing? Sha, la, — la, la, — la, la, — la, —

Rhy. Fig. 3

The first system of the chorus features a vocal line with the lyrics "we used to sing? Sha, la, — la, la, — la, la, — la, —". The guitar line includes a rhythmic figure labeled "Rhy. Fig. 3". The bass line is marked with a 4/5 time signature.

G D7 G

— la, la, la, te, da. — Just like that. Sha, la, — la, la, —

End Rhy. Fig. 3

The second system of the chorus continues the vocal line with "— la, la, la, te, da. — Just like that. Sha, la, — la, la, —". The guitar line includes a rhythmic figure labeled "End Rhy. Fig. 3". The bass line is marked with a 4/5 time signature.

C G D7

— la, la, — la, la, — la, la, te, da. — La, te, — da. —

The third system of the chorus concludes the vocal line with "— la, la, — la, la, — la, la, te, da. — La, te, — da. —". The guitar line includes a rhythmic figure. The bass line is marked with a 4/5 time signature.

# Brown Eyed Girl

G

Gtrs. 1 & 2 tacet

Gr. 2

4 7 5 3 3 5 3 3 5 5 4 5

**Bass Interlude**

N.C.(G) (C) (G) (D7)

**Verse**

Gr. 2: w/Rhy. Fig. 1, 4 times

G C G

3. So hard to find my way now that I'm all

Gr. 1

3 4 5 5 5 8 5 5 3 5 5 7 5 3 4 5 5 7 5 4

D7 G C

on my own. I saw you just the other day;

2 2 0 2 3 2 3 4 3 4 5 5 5 5 5



# Brown Eyed Girl

G D7 G

my, — how you have grown. — Cast — my mem - 'ry back —

3 5 7 5 3 2 3 5 3 2 3 3 5 7 8  
4 5 7 5 4 2 4 5 4 2 5 4

C G D7

— there, Lord. Some - times I'm o - ver - come think - in' 'bout — it.

(8) 9 8 9 8 9 7 8 10 8 7 7 8 10 8 7  
9 9 9 9 9 7 7 7 7 7 7

G C G

Laugh - ing and a run - ning, hey, — hey, — be - hind — the

3 5 7 5 3 8 8 8 7 8 7 3 2  
4 5 7 5 4 9 10 9 7 9 7 4 2

D7 C D7

sta - di - um — with you, — my brown - eyed girl. —

(2) 2 3 5 2 1 0 3 2 2 1 2  
(2) 2 4 5 2 2 2 2 2

# Brown Eyed Girl

G Em C

A you, my

D7 G D7

brown - eyed girl. Do you re - mem -

D7

Gtr. 2

- ber when a we used to sing? Sha, la, la, la,

## Outro-Chorus

Gtr. 1: w/Rhy. Fig. 3

Gtr. 2: w/Rhy. Fig. 1

w/Lead Voc. ad lib

G

C G D7

la, la, la, la, la, la, te, da.

Play 4 Times and Fade

by Dale Turner

# What's Between the Lines



## THE WAY

**F**astball has been rapidly rocketing up the charts as of late, riding the radio waves with an infectious rocker entitled "The Way" from its album *All the Pain Money Can Buy*. For fans of melodic rock and foot-tappin' grooves, this song offers the complete package: riveting vocals, cleverly crafted lyrics, and an in-the-pocket groove. Did we neglect to mention that "The Way" is also chock full of guitaristic goodies? From start to finish, Fastball's guitarist Miles Zuniga dishes out everything from the subtle to the over-the-top, punctuating his efforts with a double-dose of guitar solos.

### THE FIRST VERSE

After a brief introduction, Gtr. 1 subtly sculpts the harmonic framework of the 1st verse, implying the chord progression F#m-Bm-C#7-F#m using a series of minimalist voicings [Fig. 1]. When the spirit moves him, Zuniga also delicately picks out single notes from these chord partials (most often on each accented beat), generating a melodic quality within his chord-

based riff. In the forthcoming verses, these two- and three-note chords morph into fully fleshed out barre chords.

### THE SECOND VERSE

As musical tension mounts, Zuniga turns his guitar up a notch and introduces some heftier chord voicings into the mix [Fig. 2A]. These chords fatten up the texture of Miles' guitar track and ideally complement the ensuing, harmonized lead vocal line. For the first time in the tune, one of Zuniga's patented accompaniment techniques also steps into the limelight: the *pickhand rake*. A "rake" is a technique that is used to add a percussive element to a riff or lick by rhythmically slicing (or "raking") the pick through a few muted guitar strings. In most cases, this technique occurs on beat "two" during the 2nd and 3rd verses of this song, and requires a quick, downward pickstroke through the 4th, 3rd, and 2nd strings in anticipation of the targeted note played on the highest string. To quickly cop Zuniga's rhythm guitar chops, try practicing the rake in the

context of an F# minor chord [Fig. 2B]. After fretting the chord normally so that all the notes sound clearly, pick the chord's low F# root note (2nd fret, 6th string) using a palm-muted downstroke on the down-beat (beat "one"). For the next step, you're

going to want to slice your pick through the 4th, 3rd, and 2nd strings at a rate that enables you to hit the 2nd string right smack on beat "two." Notice that the pitches on each of these three strings are written as "x" in the notation and TAB

staves. This symbol indicates that the notes are supposed to be muted with your fretthand. At this point, simply reduce the pressure exerted by your fretthand's fingers so that when you pick these notes, a dull "thud" is produced. After your pick plucks the muted 2nd string, squeeze down the notes of the chord again and arpeggiate the top four notes from the highest string, beginning with an upstroke. Zuniga takes this one-measure accompaniment pattern and uses it in conjunction with every chord in this section. He also uses it in the accompaniment to the forthcoming guitar solos.

Fig. 1 Chords in 1st verse

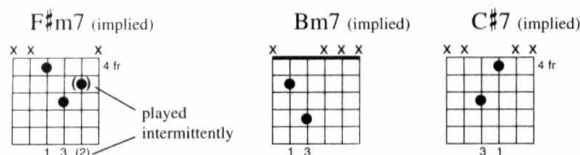


Fig. 2A Chords in 2nd verse

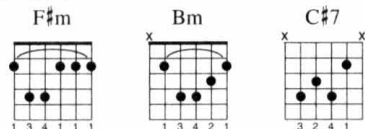


Fig. 2B One-bar accompaniment pattern

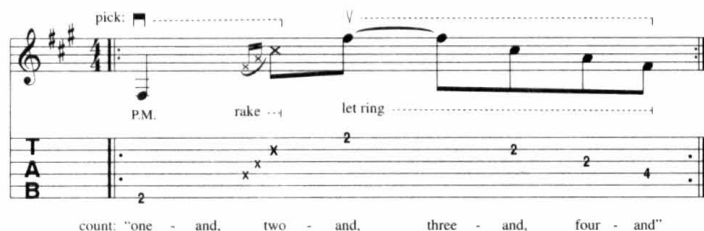


Fig. 3A Chorus chords

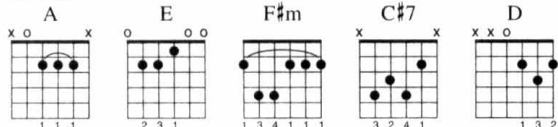


Fig. 3B Two-bar strumming pattern



Fig. 4A

F# minor pentatonic

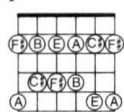


Fig. 4B

F# natural minor

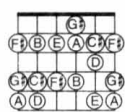


Fig. 5A

F# minor pentatonic

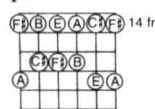
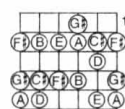


Fig. 5B

F# natural minor



## THE CHORUS

In an effort not to overshadow this song's powerful chorus melody, Zuniga lays down a thick bed of strummed chords in the open position, outlining the progression A-E-F#m-C#7-D-A [Fig. 3A]. Notice that, despite the fact that there is a chord change at the beginning of each measure, Zuniga adheres to a two-bar strumming rhythm virtually throughout [Fig. 3B]. This passage is punctuated by a two-bar boogie pattern that fluctuates between E5 and E6. Boogie figures such as this are typically played using strict downstrokes, and a slight palm mute, courtesy of the fleshy part of the pickhand.

## THE FIRST GUITAR SOLO

Tonewise, Miles Zuniga used a clean sound enhanced with a touch of delay (à la Brian Setzer) when he recorded both of the guitar solos in this song. Notewise, at least in his 1st guitar solo, Zuniga primarily uses the 2nd-position fingering for F# minor pentatonic (F#-A-B-C#-E) as home base for his lead phrases, occasionally sprinkling in a few carefully selected pitches from the F# natural minor scale (F#-G#-A-B-C#-D-E). For a complete fingering of each of these scales, see Figs. 4A and 4B. Also notice the recurrence of Zuniga's trademark muted notes and rakes, this time performed in a soloing context. He also lets his fingers do the talking with an assortment of creative bends and some tasty vibrato technique in an effort to let his musical phrases breathe.

## THE OUTRO GUITAR SOLO

In this tune's final moments, Zuniga expands on the vibe he set up in his earlier guitar solo—this one even begins with the same two-bar melodic idea he used to kick off his previous guitar outing—by adding a dramatic position shift midway through his improvisation. By transposing his licks up an octave (12 frets higher) to the 14th position [Figs. 5A and 5B], Zuniga takes advantage of the higher register of his guitar, creating an element of unpredictability and excitement as he fluctuates between high and low note groupings.

# THE WAY

As Recorded by Fastball  
(From the Hollywood Recording **ALL THE PAIN MONEY CAN BUY**)

Transcribed by Troy Nelson  
Tablature Explanation page 66

Words and Music by Tony Scalzo

## Intro

Moderately ♩ = 120

(drums & radio)

Gtr. 1 \*F#m  
(dist.)

4

*mp*

T  
A  
B

6	6	6	6	6	6	4	6	6	6	6	6
4	4					4		4			

\*Chord symbols reflect overall tonality.

## Verse

F#m

1. We made up their minds

6	6	6	6	6	6	4	6	4	6	6	6
4	4					4		4			

Bm

and they start - ed pack - ing. They

6	6	6	6	6	4	4	4	4	4	4	2	2	2	4	4
4	4				2	2					2	2	2		

## The Way

C#7

F#m

left be - fore the sun came up that day.

6 4 6 4 6 4 6 4 6 4 6 4

F#m7

An ex - it to — e - ter - nal sum - mer slack -

6 6 6 6 6 6 6 6 5 6 5 6 6 6 5 6 5

Bm

F#m

ing. But where were they go - ing with -

4/2 4/2 4 4 4 4/2 4/2 4/2 4 4 4 6/4 6/4 6 6 6



# The Way

## Verse

F#m

drank up the wine and they got to  
chil - dren woke up and they could - n't

*mf* P.M. rake ---4 let ring -----4 P.M. rake ---4 let ring -----4

2 x x 2 2 2 4 2 x x 2 2 2 4

Bm

talk - ing. They  
find 'em. They

P.M. rake ---4 let ring -----4 P.M. rake ---4 let ring -----4

2 x x 2 3 4 2 x x 2 3 4

C#7

F#m

now had more im - por - tant things — to say. —  
left be - fore — the sun — came up — that day. —

P.M. rake ---4 let ring -----4 P.M. rake ---4 let ring -----4 P.M. rake ---4 let ring -----4

4 x x 2 4 3 4 4 x x 2 4 3 2 x x 2 2 2 4

# The Way

And They when just the car broke down they start ed walk -  
They just drove off and left it all be - hind

P.M. rake --- 1 let ring ----- 4 P.M. rake --- 1 let ring ----- 4 P.M. rake --- 1 let ring ----- 4

Bm

ing. }  
'em. }

P.M. rake --- 1 let ring ----- 4 P.M. rake --- 1 let ring ----- 4

F#m C#7

Where were they go - ing with - out ev - er know - ing the

P.M. rake --- 1 let ring ----- 4 P.M. rake --- 1 let ring ----- 4

F#m E

way? An - y - one can see the

P.M. rake --- 1 let ring ----- 4 let ring ----- 4

Chorus  
A

# The Way

road that they walk on is paved in gold. And

it's al - ways sum - mer, they'll nev - er get cold. They'll

nev - er get hun - gry, they'll nev - er get old and grey.

You can see the

# The Way

**A** **E**

shad - ows wan - der - ing off some - where. They

**F#m** **C#7**

won't make it home but they real - ly don't care. They

**D** **A**

want - ed the high - way, they're hap - pi - er there to - day,

**E5** **E6** **E5** **E6** **E5** **C#7** **To Coda** **1.**

to - day. 3. Their

\*Sing top harmony 2nd and 3rd times only.

## The Way

2.

**Guitar Solo**  
F#m

The musical score for 'The Rose Tree' is presented on a single staff. It begins with a treble clef and a key signature of one sharp (F#), indicating the key of D major. The melody is written in a simple, folk-like style. The first measure contains a quarter note on D4, followed by a quarter rest. The second measure contains a quarter note on E4, followed by a quarter rest. The third measure contains a quarter note on F#4, followed by a quarter rest. The fourth measure contains a quarter note on G4, followed by a quarter rest. The fifth measure contains a quarter note on A4, followed by a quarter rest. The sixth measure contains a quarter note on B4, followed by a quarter rest. The seventh measure contains a quarter note on C5, followed by a quarter rest. The eighth measure contains a quarter note on B4, followed by a quarter rest. The ninth measure contains a quarter note on A4, followed by a quarter rest. The tenth measure contains a quarter note on G4, followed by a quarter rest. The eleventh measure contains a quarter note on F#4, followed by a quarter rest. The twelfth measure contains a quarter note on E4, followed by a quarter rest. The thirteenth measure contains a quarter note on D4, followed by a quarter rest. The piece concludes with a double bar line.

Gtr. 2 (clean)

Grtr. 2 (clean)

*mf*  
w/delay

Gtr. 1

**Rhy. Fig. 1**

[illegible]

Bm

musical score for the piece "rake - 4". The score is written for guitar and includes a treble clef, a key signature of three sharps (F#, C#, G#), and a 4/4 time signature. The melody is written on a single staff, and the fretboard diagram is shown below it. The fretboard diagram indicates the frets for each string (1-6) and the fingerings (1-4) for each note. The piece is marked with a "rake - 4" instruction, indicating a specific technique or effect. The score is divided into two measures, with the first measure containing a complex melodic line and the second measure containing a simpler melodic line. The fretboard diagram shows the corresponding fret positions and fingerings for each note in the melody.

P.M. rake let ring

# The Way

**F#m** **C#7**

**F#m** **C#7**

**F#m** **N.C.** **D.S. al Coda**

An - y - one can see the

**End Rhy. Fig. 1**



**⊕ Coda**

## Outro-Guitar Solo

Gtr. 1: w/Rhy. Fig. 1

Gtr. 2

F#m

Leav - ing          it                  all                  be - hind. \_\_\_\_\_

hold bend

fu

Gtr. 2

C#7

F#m

Gtr. 2

1/4

Gtr. 1

# What's Between the Lines

vocal melody. The follow-up A portion, however, is the same as before.

## THE TURNAROUND

The term *turnaround* is generally used in blues-related styles, and typically indicates the last two measures of a 12-bar progression in which a chord sequence or lick functions to “turn it around” to start from the beginning. Okay, this isn’t blues and it isn’t a 12-bar structure, but nevertheless, the end of the verse closes with a short, two-measure tag which functions just like a blues-type turnaround, sending us back to begin the verse once more (or acting as a transition into the chorus, which is also essentially the same riff). The chord progression is F#m11-B [Fig. 3]. Later in the song, this tag appears again in a slightly different variation, utilizing the chords F#-A as standard major barre chords.

## THE BRIDGE

The bridge section includes a pedal tone idea as well. Rather than nailing down the low note, however, here it is a higher, open B string that rings against each chord. Included with a B5 chord, this extra string simply adds a unison B note. When played with a C#5 power chord, the B string adds a minor-7th tone. Against an A chord, the B string is an added 9th tone. Fig. 4 shows the three chords found in the bridge. **■**

**W**ith the release of the epic double CD *Mellon Collie and the Infinite Sadness* in 1995, the Midwestern-rooted Smashing Pumpkins clinched its status as one of new rock’s most inventive and pioneering bands. Encompassing a tremendous variety of mood and musicianship, this milestone achievement has already become the biggest-selling double album of all time, marked by a number of novel and genre-busting hits, including the stellar track “1979.”

## THE RIFF

The intriguing central riff of this song is actually built upon simple jazz harmony—specifically a Imaj7-IVmaj7 progression—set in an understated, almost transcendent, soft-rock context. Not exactly standard fair for alternative rock, but all the more noteworthy due to its eccentricity. This main riff functions as intro, verse, and only slightly altered as chorus.

The opening chords are not full chords, but actually moving octaves played over a pedal tone. The riff begins with D# octaves over E, implying an Emaj7 chord (both the 3rd and 5th of the chord are omitted). The inherent half-step pull of D# up to octave E is realized at the end of the 1st measure, and thereafter the octave voice drops down to B (5th of E). Play the octaves with your 1st and 3rd fingers, using the side of your 1st finger to mute the “in between” 4th string, and be sure to also strike the low E string with each. These first three shapes are shown in Fig. 1. Use downstrokes of the pick for all 8th notes.

The second half of the riff moves to an open A string pedal tone, again juxtaposed against a moving upper voice—but this time made up of single notes rather than octaves. This produces a series of A dyads. Right off the bat, G# (major 7th of A) is bent up half-step to A, essentially echoing the same

major 7th-to-octave motive established in the 1st bar (albeit not mirrored in terms of time). The upper voice then walks down and back up the A major scale on one string, closing the phrase on a B (9th). Fig. 2 shows the position of each scale tone relative to A. When played together with the open A string, the dyads form (in ascending order) A5, A6, Amaj7, A octaves, and Aadd9.

The chorus sees a slight alteration to the sequence. Rather than beginning the E portion with D#-E-B, here it is reversed a bit, opening with E-D#-B to accommodate the

Fig. 1

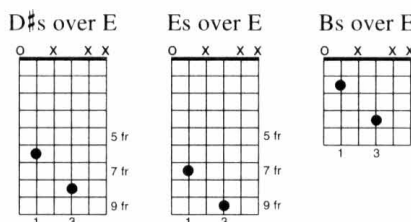


Fig. 3

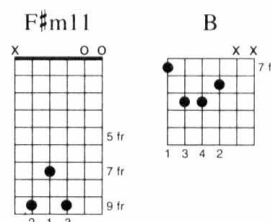


Fig. 2

A major scale tones

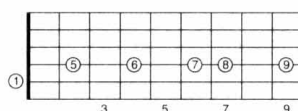
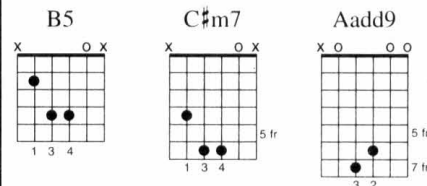


Fig. 4



# 1979

As Recorded by Smashing Pumpkins  
(From the Virgin Recording **MELLON COLLIE AND THE INFINITE SADNESS**)

Transcribed by Troy Nelson  
Tablature Explanation page 66

Words and Music by Billy Corgan

Tune down 1/2 Step:

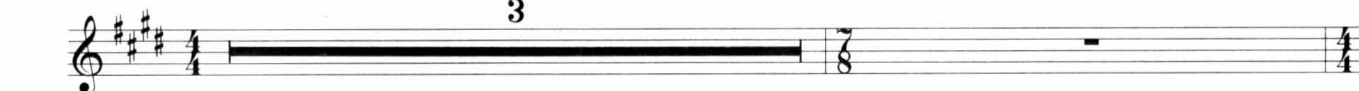
① = E $\flat$  ④ = D $\flat$   
② = B $\flat$  ⑤ = A $\flat$   
③ = G $\flat$  ⑥ = E $\flat$

## Intro

Moderate Rock  $\text{♩} = 126$

(drums & electronic percussion)

3



w/Voc. echo effect

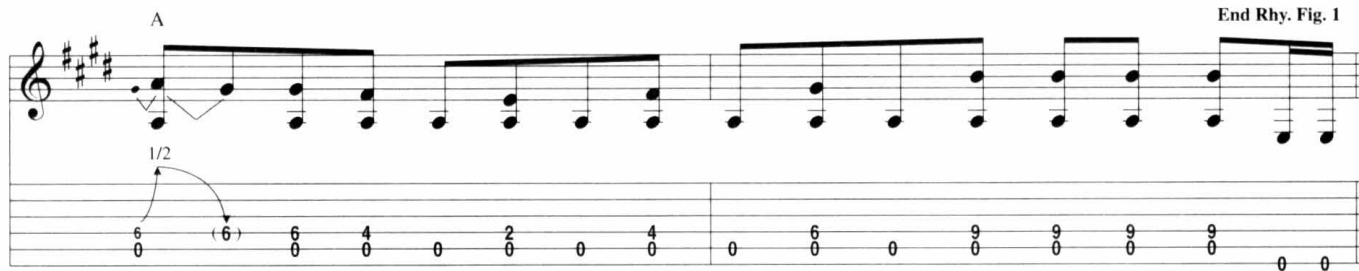
\*Emaj7

Rhy. Fig. 1

E



\*Chord symbols select implied tonality.



End Rhy. Fig. 1

## Verse

Gtr. 1: w/Rhy. Fig. 1, 2 3/4 times  
w/Voc. echo effect

Emaj7

E

A



1. Shake - down nine - teen sev - en nine -  
2. June - bug skip - pin' like a stone -

Emaj7

E

A



with the Cool kids nev - er have the time -  
head - lights point - ed at the dawn -

Emaj7

E

A



On a live wire right -  
We were sure we'd nev -

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— up — off — the — street; — you and I — should meet.  
— er — see — an — end — to and it all. —

[illegible]

**Zipper Blues**  
Robert Johnson

**Key:** G Major (one sharp)  
**Time:** 12/8

**Vocal Line:**

to shake these zipper blues.

**Guitar Accompaniment:**

**Double Barre:** A section of the guitar part where the first fret is barred, indicated by a double bar line and the text 'Double Barre'.

**End Rhy. Fig. 3:** A section of the guitar part labeled 'End Rhy. Fig. 3'.

**Guitar Part Notation:** The guitar part is written in a simplified notation using numbers 0-6 on a six-line staff, representing fret numbers. The notation is as follows:

6 0 (6) 6 0 4 0 0 2 0 0 4 0 0 6 0 0 9 0 9 0 9 0 9 0 0 0

Gtr. 1: w/Rhy. Fig. 3, 1¾ times

E Emaj7 E A

— And we — don't — know — just where —

E Emaj7 E A

— our — bones — will rest; — to dust, — I — guess. — For - got -

Gtr. 1: w/Rhy. Fig. 2

To Coda ⊕

F#m11 B

- ten and ab - sorbed in - to the earth be - low.

Interlude

Gtr. 1: w/Rhy. Fig. 1  
w/Voc. echo effect

Verse

Gtr. 1: w/Rhy. Fig. 1, 3 times  
w/Voc. echo effect

4 Emaj7 E

A Emaj7 E

3. Dou - ble cross the va - cant and the bored.

A

They're not sure just what we have in store.

Emaj7 E A

Mor - phine cit - y slip - pin' dues

F# A

down to see that we

Gtr. 1

3 3 3 3 3 3 3 6 6 6 6 6 6 6 6 6 0 0  
4 4 4 4 4 4 4 7 7 7 7 7 7 7 7  
2 2 2 2 2 2 2 5 5 5 5 5 5 5 5

Chorus

Gtr. 1: w/Rhy. Fig. 3, 3 times

E Emaj7 E A

don't e - ven care, as rest - less as we are.

E Emaj7 E A

We feel the pull in the land of a thou - sand guilts.

E Emaj7 E A

And poured ce - ment, la - ment - ed and as - sured

## Bridge

B5



Gtr. 1

Rhy. Fig. 4

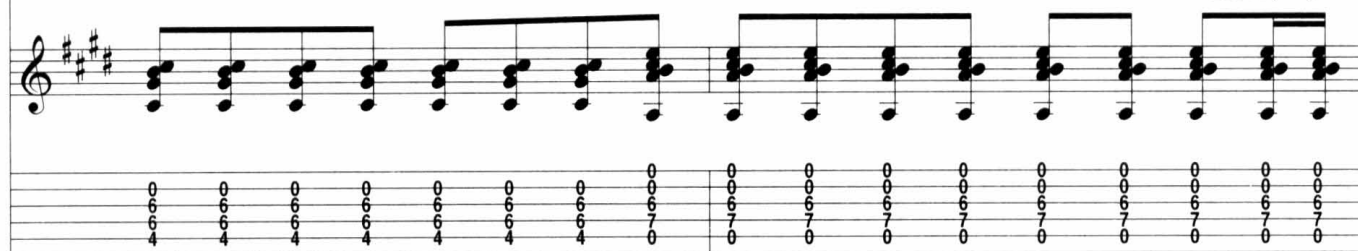


C#m7

Aadd9



End Rhy. Fig. 4

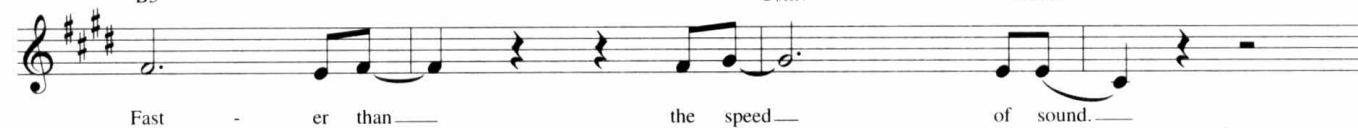


Gtr. 1: w/Rhy. Fig. 4, 2 times

B5

C#m7

Aadd9



B5

C#m7

Aadd9



Gtr. 1: w/Rhy. Fig. 2, last 2 meas.

F#m11

B



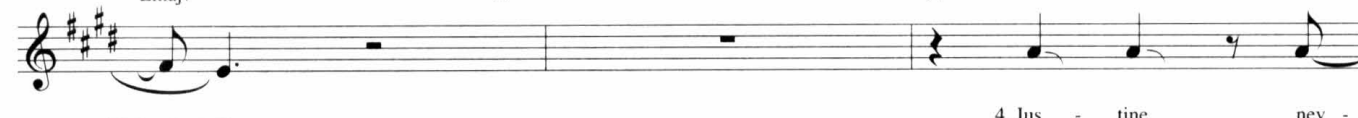
## Verse

Gtr. 1: w/Rhy. Fig. 1, 3¾ times  
w/Voc. echo effect

Emaj7

E

A





Emaj7 E

- er — knew — the rules, —

A Emaj7 E

hung down with — the freaks — and ghouls. —

A

No a - pol - o - gies ev - er — need — be made, —

Emaj7 E A

I know you bet -

Gtr. 1: w/Rhy. Fig. 2 F#m11 B D.S. al Coda

- ter — than — you fake — it. To see — that we —

**Outro**  
Gtr. 1: w/Rhy. Fig. 1, 2 times  
w/Voc. echo effect

⊕ Coda Emaj7 E

be - low. —

A Emaj7 E

The street heats the ur - gen - cy — of now. —

A E w/electronic percussion

As you see there's no — one — a - round. —

Gtr. 1

(Coda)

# Strum It

## Torn

**"Strum It!" is the series designed especially to get you playing (and singing) along with your favorite songs. The idea is simple—the songs are arranged using their original keys in a lead sheet format, giving you the chords, rhythms, and melodies for each song from beginning to end. Rhythm slashes are given as an accompaniment suggestion. Strum the chords in the rhythm indicated. Use the chord symbols found at the top of the first page of the arrangement for the appropriate chord voicings.**



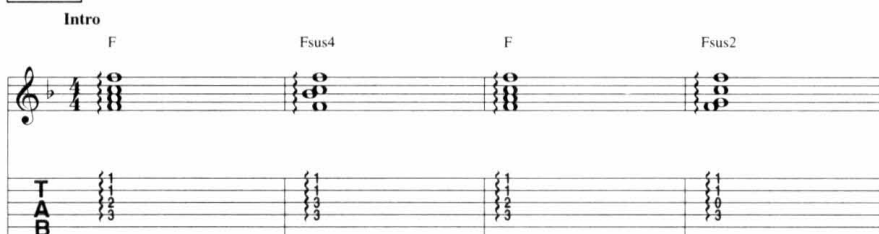
**N**atalie Imbruglia grew up as "a surfy chick" in a beach town two hours north of Sydney, Australia. She must have learned well: Her song "Torn" has been surfing up the charts ever since its release in mid-March. In Britain, "Torn" entered the charts at #2, and has already sold 900,000 copies! On this side of the Atlantic, the strength of "Torn" and Natalie's voice prompted *Saturday Night Live* to give her a spot on the show before her album had even been released! If you've seen the video for "Torn," you know she has a strong presence in front of the camera as well. It's no surprise—she spent two years as a star on an Australian soap opera, "Neighbours."

"Torn" is a great song for strumming on acoustic guitar, since a lot of this song's energy is in the acoustic part. But before we get into the groove, take a look at the chords to this song. Notice they're all barre chords. If you've been playing a lot of open-position chords recently and your endurance is down, it's time to roll up your sleeves and build up some strength; playing all the way through a song with barre chords can get pretty tiring on your left hand, especially if the action on your guitar is high. Once you're mentally psyched, take a look at the intro figure to "Torn" [Fig. 1]. These four strummed chords set up the verse nicely. Their ringing whole notes provide a nice contrast to the driving rhythm that follows.

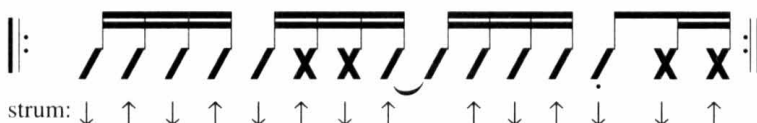
When you reach the verse, it's time to start grooving. This is an upbeat song, and it's up to you to keep the energy going—lazy strums won't work here. One way to help keep the rhythm driving while playing solo acoustic guitar is to accent beats 2 and 4 with a percussive hit from your right hand. As you strum these downstrokes, graze the strings with the edge of your right hand. In other words, strum and hit the strings simultaneously, both with the right hand as one motion. This will dampen the sound of the notes, but will produce a percussive, "chuck" sound that will help drive the rhythm forward.

While you're focusing on the percussive end of things, be sure to note the Xs in the strum pattern [Fig. 2]. This is sometimes referred to as scratch rhythm. To perform a scratch rhythm, slightly lift your left hand off of the fretted notes just enough so the notes will not ring, but leave enough pressure so the strings are dampened. When you strum, you should hear the sound of the strumming without any notes (kind of a scratchy sound, hence the name). For chords involving open strings, dampen these strings with any free finger(s) on your left hand or the palm of your right hand as you strum. **■**

**Fig. 1**



**Fig. 2 Strum Pattern**

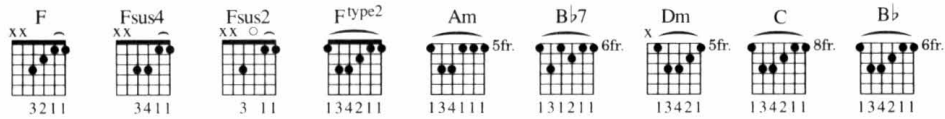


# TORN

As Recorded by Natalie Imbruglia  
(From the RCA Recording **LEFT OF THE MIDDLE**)

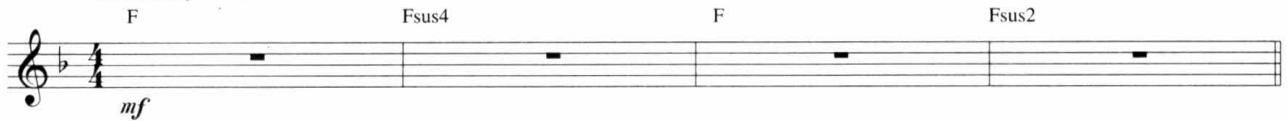
Arranged by Troy Nelson

Words and Music by Phil Thornalley,  
Anne Previn and Scott Cutler



## Intro

Moderately ♩ = 96



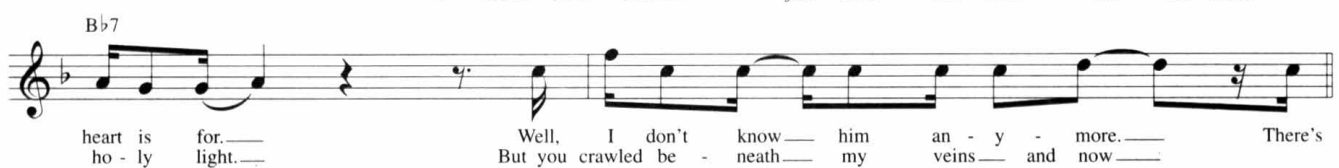
## Verse

F#type2



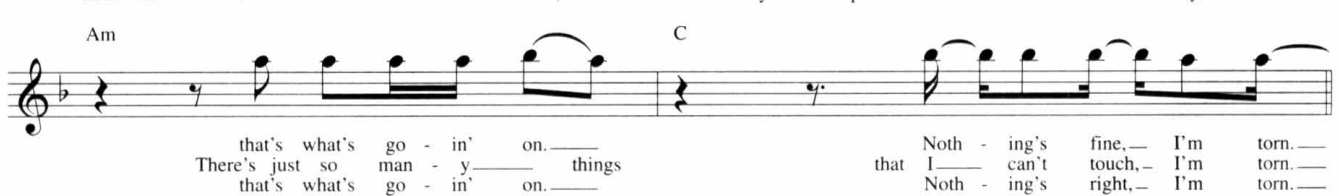
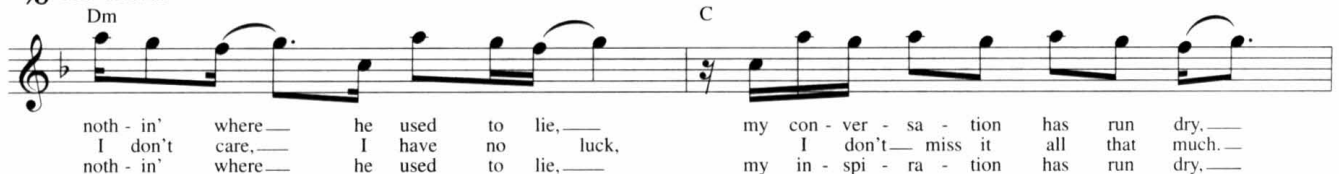
## Verse

F#type2



## Pre-Chorus

Dm



# Torn

## Chorus

**F type2** **C**

I'm all out of faith, this is how I

**Dm** **Bb**

feel, I'm cold and I am shamed ly - ing na - ked on the floor.

**F type2** **C**

Il - lu - sion nev - er changed in - to some - thing real,

**Dm** **Bb** **To Coda**

wide a - wake and I can see the per - fect sky is torn.

**F type2** **C**

You're a lit - tle late, I'm al - read - y torn.

**Dm** **Bb** **Dm** **Bb**

Torn.

## Interlude

**Dm** **F type2** **C** **D.S. al Coda**

Oo, oo. There's

## Coda

**F type2** **C** **Dm**

I'm all out of faith, this is how I feel, I'm cold and I'm a - shamed,

**Bb** **F type2** **C**

bound and bro - ken on the floor. You're a lit - tle late, I'm al - read - y torn.

**Dm** **Bb** **Dm** **C**

Torn.

## Outro

**F type2** **C** **Dm** **Bb** **Play 3 Times and Fade**